

# THE *Journal* **APR** OF THE **1946**

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## What of the Future?

**W**HAT PROGRESS IS BEING MADE in expanding, making more universal and more effective the use of radio in today's education? Upon what does greater use depend? Is there need for more "radio educators"? Does one rely solely for clues as to the future by limiting his reading to the pronouncements of those who are working in the radio-education field?

Recent literature, especially the result of studies and investigations made by the Evaluation of School Broadcasts Project at the Ohio State University, underscores the effectiveness of radio in furthering the educational process. At the same time, investigations of school radio use provide disheartening data. Why should this be so?

Educational change, educational advancement may, and oftentimes does, take place through the influence and efforts of superior classroom teachers, although such progress is likely to be slow. Perhaps more rapid progress takes place when school administrative officials—school boards, superintendents, principals, supervisors—have become convinced of the value of a new device, of a new technique.

Perhaps we should make a preliminary investigation of the attitude of educational leaders toward the educational use of radio. A knowledge of what they are saying might have greater predictive value in determining radio's future in the schools than any other single source to which we might turn.

There are two recent reports which carry great weight among educators: *General Education in a Free Society*, the 1945 report of the Harvard Committee; and *School Boards in Action*, the Twenty-fourth [1946] Yearbook of the American Association of School Administrators. The Harvard Report is somewhat discouraging, although far from completely negative. The following discussion is quoted verbatim from the report [pp. 265-66]:

Somewhat less encouragement can be drawn from the probable future of radio in education. It has the effects of blindness, though great skill is constantly displayed in overcoming or diminishing them. From the nature of the medium little is known, or can be expected to be known, as to its effects. We are in a realm of surmises here where extremely powerful interests wittingly and unwittingly influence us. The obvious utilities of radio in distributing news and speeches, in arousing interest in current questions, and as a channel for music, its powers in light entertainment and as distraction and occasionally in drama—all these familiar things do not show how deep radio impressions commonly go. The common listener's habit of "leaving it on" while ordinary conversation continues [and sometimes even serious study needing much concentration] must raise doubts on the point. The long-term effect of this background upon the quality of the living it accompanies is a matter on which objective evidence is unfortunately lacking.

As a medium for discussion, radio suffers from the superior attractiveness of a dogfight to an ordered exchange of views. In general, the program director is incessantly in the position of Horace's poet—wishing "either to instruct or to amuse or to combine the two." The combination is the point of difficulty. Without great care his offering does neither. Instruction pure wins him credit, but amusement gets him listeners. In the setting in which most listen, with rival programs of all sorts waiting on the turn of the dial, there is a heavy drag against any wide raising of the educational level. Against this, how-

ever, successes with music must be set. But music is the art of the ear. There are no comparable successes with arts of joint senses—drama for example. Without the actor's visual presence, Sophocles and Shakespeare do not go down. Any tear jerker concocted for the ear alone beats the "holy poets' pages" every time.

Be this as it may, much uncertainty inevitably exists as to what is listened to, and how, by whom. Methodical inquiry into such things is as yet but beginning. The work of the rapidly developing agencies for listener research shows the opportunity, the promise, and the difficulty. Meanwhile a shower of technical innovations in communication descends upon us, each enough by itself to originate an epoch. And the psychologic assumptions, the philosophic coordinates upon and by which to test and place them remain "with one foot in the unconscious and the other in the Middle Ages." We are at a turning point indeed in human affairs though we can do no more than guess what vectors may be needed to describe our spin.

Much of the discussion of radio in *School Boards in Action* [pp. 209-13] is devoted to its use as an agency in the interpretation of public education. However, the section concludes with a most favorable point of view towards the use of radio by schools for curricular purposes. Here are a few excerpts:

Boards of education in every city and hamlet should be vitally interested at this time in the possibilities rapidly opening up for education in the field of FM [frequency modulation] radio. The Federal Communications Commission has reserved twenty channels for education. The availability of these additional channels is a challenge as well as a priceless opportunity for hundreds of school systems. The ultimate effect upon every rural one-room school and every village, town, or city school may surpass all expectations. In the following statement the chairman of the Federal Communications Commission places the responsibility directly upon those who manage educational affairs: "If education doesn't want and doesn't need those channels, and if it doesn't prove its desires and needs by actually making extensive use of them, history is going to repeat itself, and education will again find that it is left with memories of a lost opportunity."

The development of radio in the past twenty-five years should convince every board member that his board cannot begin too early to plan how it will use this new tool. Whether his school will have its own broadcasting station or not, FM radio is destined to affect materially the whole program of education. Its service possibilities include:

1. Rural schools in a county or consolidated district school system
2. Medium-sized cities
3. Extension services
4. Adult education for both cities and rural regions
5. Statewide service through FM educational networks.

As FM radio moves forward, every school, regardless of size, will probably be a participant either directly or indirectly, in some phase of the program made possible by this new agency. In planning for that time boards of education should be awake to the opportunities it will bring to their own institutions and should be ready to utilize them to fullest advantage. A substantial number of public-school systems have already made definite plans to construct FM stations as soon as equipment is available, while a few are even now on the air.

Taken together, these reports are heartening. They indicate an awareness at the "top" level of radio's potentialities. But the battle is far from won. The task of radio educators still remains that of convincing school administrators that radio is an important school tool and that it can be used with profit in every classroom. This does not suggest that the training of prospective teachers in radio use or the in-service training of those in the field should be neglected. Radio's success in the educational process will depend, in the final analysis, upon the classroom teachers.—TRACY F. TYLER.



# Who? What? Where? When?

**Kathleen N. Lardie**, AER secretary, attended a radio conference in Norman, Oklahoma, February 15.

**Ruth Doerr Brierley**, it is now, since the marriage during the Christmas holidays of the former Ruth A. Doerr, radio assistant, Philadelphia public schools.

**Quentin Reynolds**, writer and war correspondent, began, February 24, 6:45 to 7:00 p.m., EST, over MBS, a series of interpretative commentaries on national events.

**Meet Your Public Officials** is the title of a series of fifteen-minute interviews being broadcast over WJJD, Chicago, by the Illinois League of Women Voters.

**Morris S. Novik** has left the directorship of WNYC and is now specializing in public service radio. He is, among other things, acting as radio consultant to former Mayor Fiorello H. LaGuardia.

**Palestine Broadcasting Service**, Jerusalem, wrote under date of January 28, 1946: "I shall be grateful if you would kindly send to the following address by air mail a specimen copy of your publication, the *AER Journal*. Kindly also send bill including postage."

**Harold W. Kent** doffed his uniform and returned to his post as director, Chicago Radio Council, March 1. His most recent assignment in Washington was in the office of the Chief of Staff; his highest rank, colonel, GSC.

**John W. Gunstream**, AER Region V president, whose resignation from the Texas State Department of Education was noted in the December *AER Journal*, is now with the Audio Video Institute, 1501 Young Street, Dallas, Texas.

**The Columbia Workshop**, an experimental series which was on the air from July, 1936, to April, 1941, resumed its weekly broadcasts on February 2, 2:30-3:00 p.m., EST. The new series is under the supervision of Robert J. Landry.

**C. Wilbert Pettegrew**, formerly of WOSU, is now serving as an editor with the American Education Press. He works part time with the Junior Town Meeting League and acts as that organization's national moderator and executive secretary.

**Radio**, transcriptions, print, motion pictures, and other media to keep the schools informed of UNO's activities are to be used by a proposed "educational institute" in or near the permanent seat of the UNO. This institute, it is rumored, is being planned by a small group of educators and promoters in Washington, D. C.

**Philadelphia's Junior Town Meeting** discussed the topic "Can the United Nations Organization Solve the Problem of World Peace?" on January 10, the day the UNO Assembly met in London. The program was broadcast by KYW from Philadelphia high school for girls and was moderated by Judge L. Stauffer Oliver, chairman, Board of Directors, United Nations Council.

**Great Britain** now has 5,500 amateur radio operators. Their maximum power is limited to 25 watts.

**Alice Keith**, one of radio education's pioneers, is the subject of a picture-story in the "Interesting People" section of the March, 1946, *American Magazine*.

**Charles H. Smith**, CBS market research counsel, discussed advertising costs in radio, newspapers, and other communications media at the University of Minnesota, February 6.

**Fred G. Roberts, Jr.**, heads a new organization, Training Aids, Inc., 7414 Beverly Blvd., Los Angeles 36, California, to manufacture and distribute audio-visual materials and equipment.

**Dr. Franklin Dunham**, chief of radio, U. S. Office of Education, was in Philadelphia January 3. While there he watched the rehearsal of *Conservation Creed*, a radio production of the Philadelphia public schools.

**Clarence Menser**, NBC vice president in charge of programs, recently cautioned program managers of its owned and operated stations to guard against inclusion of suggestive or off-color material in comedy programs.

**Five new non-commercial FM stations** are reported to be under construction: State University of Iowa; University of Southern California; Buffalo, N. Y.; Board of Education; Kansas City, Mo.; schools; and University of Michigan.

**Dr. Joseph E. Maddy**, union member for thirty-seven years, was expelled recently from the American Federation of Musicians as an aftermath of his activities against James C. Petrillo who barred from the air the broadcasts of the Interlochen Music Camp.

**Washington and Lee University** announces the addition to its curriculum for 1946-47 of a course in radio news writing and editing. Pending the opening of a new broadcasting station in Lexington, Virginia, the University will not actually go on the air but will use its own public address and transcription facilities.

**Vernon G. Dameron**, director, Division of Audio-Visual Instructional Service, National Education Association, spent February 8 in the Twin Cities and on the University of Minnesota campus meeting audio-visual leaders. He was en route back to Washington, D. C., from a trip to California where he consulted with Dr. Boyd B. Rakestraw, president, NEA Department of Visual Instruction.

**Lt. Commander Herbert R. Jensen**, formerly of the University of Minnesota Visual Education Service, has been named director of research of the newly-formed National Educational Films, Inc., 1560 Broadway, New York 20. The new organization proposes to bring "the same highly developed motion picture services employed by the Navy in winning the war to the work of civilian education and training."

**George Jennings**, who has served ably as acting director, Chicago Radio Council, during the war emergency, became assistant director of the Council on March 1.

**Adrian Murphy**, who returned recently to CBS after more than three and a half years in the Army, has been made vice president and general executive.

**Mary E. Fitts**, AER member, is in charge of a thirty-minute radio program, *Education in Action*, presented weekly over Station WKRO by the Cairo public schools.

**Dr. Frank S. Cillie**, former assistant chief, Foreign Language Division, Radio Bureau, OWI, was appointed recently to the post of associate director, Encyclopedia Britannica Films.

**William D. Boutwell**, assistant to the publisher, Scholastic Magazines, is supervising the Scholastic Awards in writing, art, and music. The writing awards already include classifications for student-written radio scripts. Plans are on foot to broaden the scope of the radio awards.

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## Your Dial and You\*

I HAVE BEEN PURSUING KNOWLEDGE all my life. It's fun, and the radio gives that pursuit increasing zest, but I haven't time to listen to all the "education" that my loud speaker provides in an eighteen-hour day. Perhaps all of us should do more actual listening to the radio; it might make the criticism of it more intelligently helpful.

It is true that much vocal garbage can pour into the living room if you happen to turn the spigot on at just those moments, but in more than ten years of consistent listening as a corollary of my work at the University of Minnesota, I am never able to keep up with the opportunities for good listening that the radio provides.

To obtain knowledge through the loud speaker requires an act of will. It is easy to turn on the radio and listen to music, popular or majestic, or just plain noise, whichever may be to your taste or distaste, or to the dramatic shows; it is much more difficult to follow an informational program such as *The People's Platform*, *The University of Chicago Round Table*, and similar presentations. They require mental labor and most of us are lazy; I am.

I find myself, on a visit to a newsstand, diverted by a magazine with pictures of lovely females, when actually I went there to see what the *Atlantic Monthly* is saying this month. [This will result in another request to renew my subscription.] Contrariwise, we who harp so loudly that current radio is a mess of yowls, screeches, and excruciatingly painful repetitions may not be familiar enough with our dials to know how to avoid that kind of stuff; in other words, we don't know what is on the air. For there are good things, both on commercial and non-commercial stations. Further, as every one knows, the fact that a program comes over a non-commercial station is not in itself a hallmark of excellence.

The other night, the good companion who, if I recall correctly, is under vow to mitigate the quiet desperation of my life, roused me from a sound sleep at 10:30 p.m. to announce that *The World's Great Novels* was on the air.

[Of course, no man of brains would be asleep at 10:30 p.m.!] I stumbled down the stairs to find Rodion Romanovitch Raskonikof slaying the money-lender in my living room. And, as a student of radio, I was interested in radio's portrayal of *Crime and Punishment* [this was Episode I] to see how the spoken word and the sound effects and the music were used in proper measure to make the main character stand forth clearly, and, to meet the inexorable time requirements of the medium, how well the social and political backgrounds were cut away without serious affront to Dostoevsky or the listener.

This interest arises from a long and deep concern over script, radio script—the stuff out of which radio programs are built—in this case, a presentation, one of an extending series that is available in my living room each Friday night. Do I always listen? Not always, good as they frequently are.

I know men and women who this winter are listening to *Invitation to Learning* at 11:30 o'clock on Monday nights. Some of them are students in my classes and they are not doing it as an assignment. This too is pursuing knowledge. The same program also may be heard on the non-commercial station which serves this area on Friday afternoons from 5:00 to 5:30 o'clock, but that hour, too, has its disadvantages for many of us. [As a matter of record, *The People's Platform* is presented on my radio at the time the live broadcast of *Invitation to Learning* is carried on the network.]

I hear laments that the programs of culture originating on the commercial networks too frequently are presented at hours inopportune for the average listener. Let me ask: Can the non-commercial station in its turn make its schedule fit the needs of all listeners, or their pleasures? The first thing to do is to know what's on the air in your area that you want to listen to, then make some concessions to culture and knowledge in the daily routine. If we have to miss a few movies, or bridge parties, or cocktail afternoons, or even sleep, to listen to the radio, who will be better off?

Much of the criticism now turned on commercial stations arises from the fact

that, generally speaking, they are carrying more commercial programs than they ever carried in their twenty-five-year history, and their managements are under constant pressure to sacrifice some one of their remaining cultural features or public service programs to make room for additional commercial.

Another criticism is that radio in its ardor goes to extremes. Repetitiousness is one example. The unchanging commercial announcement comes yowling into our living rooms to fix itself in our minds so thoroughly that we, and our children, can repeat it word for word, inflection for inflection.

If this be advertising, some advertisers are making the most, or the worst, of it, but it's turning us into a mob of cliché mumblers in which we use radio's commercial harangues for conversation pieces. Is this to be the age of the money-spending robot, a robot impelled by daily doses of the same "commercial" to do only what an advertiser wishes him to do? To save ourselves, this being a democracy, argue the critics, we may be forced to quit listening: what will the advertiser do then?

Radio goes to the opposite extreme on the artistic side. It never or rarely ever repeats a good broadcast. It has an unwritten plank in its operational creed which forbids such repetition. What if the theatre had been satisfied with one performance, or the movies? Certain programs that radio has produced should be re-broadcast. Corwin's *The Odyssey of Runyon Jones* is only one example. I have heard it twice at widely separated times; there may have been more presentations, but there remain, I am sure, millions of listeners who never heard it. George Hicks' broadcast of the invasion of France, the landing on that first beachhead, is another program worth pulling out of the transcription library and repeating. An alert station in my listening area rebroadcast it the day following its original presentation. I listened again for they were good enough to advise me of the "repetition," even though it was in the middle of a more than usually hectic morning. And just recently at a laboratory at Camp Edwards, in Belmar, N. J., the radar pulse that hit

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the moon and bounced back was recorded, and broadcast.

That, too, is worth repetition. Millions of kids in schools might remember it for the remainder of their lives; so would other millions of other kids, long out of school.

Yes, I for one would be glad again to hear good things that radio has created and produced and forgotten. The public through its stations should have access to a pool of such transcribed programs, a pool that would be a distributing agency, not a dust repository. This would mean that any station would have opportunity to rebroadcast them, after reasonable time had elapsed following the original presentation, due credit to be given to the source, including the writer and others involved; royalties of course to be paid.

From that part of radio criticism that is lively and healthy and constructive, it would appear that the commercial broadcasting industry must take stock and see how well it is doing in public service. In the long pull the broadcaster must serve the people of his area, however limited that area, or vast. The public interest, the listener, comes first.

Newspaper managements have had a similar problem for a much longer period for newspapers are older, much older than radio. In that field the reader long since learned the difference between a newspaper controlled by the business office, and one directed by a

civic-minded editor or publisher. The record is in the files; the great and good newspaper serves the public first. That is what makes it great and good.

In its turn, radio is at its time of decision. The great station will be great because it thinks of the public first, because it takes its place in the community as a leader, because it develops a personality, even though commercial programs have to be sacrificed. The Federal Communications Commission regulations, as they have been explained to me, do not permit *interpretation* by a station, but there is nothing that prohibits SERVICE.

Applications for more stations are flowing into the Commission. There will be many more stations in operation; in fact, so many more that ten years from now no one can foretell the tremendous change that American radio will have undergone.

So, if ever there was a time when non-commercial radio should be stepping ahead it is this moment. But non-commercial or educational radio needs some of the *vitality* that commercial radio has. Above all things it should not be stodgy or stuffy or dull. Radio reveals with startling clarity such defects. And that vitality is *not* wholly dependent upon the exchequer; in important measure it arises from an attitude of mind, an approach that makes attractive the pursuit of knowledge and the development of that understanding which ennobles man.

Further, non-commercial radio stands to receive benefits, I trust, from some of the commercial industry's profits in the same way that schools of journalism have profited from mellowed publishers of newspapers: namely, by endowment. Radio executives are rather young yet for radio is still pardonably adolescent, but time, there is no gainsaying it, will keep gnawing away, and who knows? perhaps, tomorrow, the non-commercial station in your area may be left "a substantial sum for the furtherance of radio as a public servant, an instrument of culture, and means of enlightenment." This will brighten the wave length in those areas where radio, unfortunately, continues to be thought of as a gadget instead of man's greatest means of communication. Or, the philanthropic-minded radio executive, still very much alive, may startle his sales manager some morning by setting aside certain favorable hours—as nearly as such can be determined—for public service.

This is not wishful thinking. As certain as this is America, the land of the unpredictable, these things or even better things will come to pass. In the meantime let's keep listening even though we have to get our culture at midnight, even though we have to gag the livingroom pest who insists on talking while Helen Hayes is giving us Carl Ewald's *My Little Boy*.—LUTHER WEAVER, head, Luther Weaver and Associates, St. Paul, Minnesota.

### Miller Heads Council

Allen Miller became director of the Rocky Mountain Radio Council on February 1 upon appointment by the Council's Executive Committee. He fills the post which was formerly held by Robert B. Hudson—now assistant director of educational programs at CBS, New York. Jack W. Lewis, formerly production director, was promoted to the associate directorship.

Mr. Miller comes to Colorado from Station KOAC, Corvallis, Oregon, operated by the Oregon State System of Higher Education. His position there was program manager. He was graduated from the University of Chicago in 1926 and has been in radio ever since. He served as radio director, University of Chicago, until 1935, during which period he expanded University activity from two programs per week to thirty-two, and taught radio writing,



ALLEN MILLER, who became Director, Rocky Mountain Radio Council, on February 1.

drama, and general speech courses. As head of the University Broadcasting Council from 1935-1940, Mr. Miller worked in the Chicago area with various educational groups and started broadcasts supported by several foundations and the radio networks. The University of Chicago Round Table was one of the programs developed under his guidance.

In addition, Mr. Miller served as production director of Station KWSC in Pullman, Washington, for two years, going from there to KOAC.

The Rocky Mountain Radio Council is composed of most of the educational and civic organizations in Colorado and Wyoming, and broadcasts programs over nineteen stations in the two states. It has been functioning for more than five years, and has won national recognition as a significant experiment in educational radio.



# Television in New York City Schools

FOR A YEAR members of the staff of Station WNYE, the FM radio station of the New York City Board of Education, have been working on television programs in cooperation with the program departments of local television stations. It was in January, 1945, that three members of the staff attended a broadcast at Station WABD and came away so impressed by the educational possibilities of the new medium that they made plans at once to expand their activities. Those activities had been the planning, writing, producing, and broadcasting of special educational radio programs for the classrooms of New York City, and for interested adults as well. In addition, WNYE staff members conduct courses in both the technical and the program sides of radio for selected students.

It was proposed at this time to investigate the possibilities of securing the cooperation of the three New York television stations, with an eye toward providing television experience for these gifted students [drawn from academic and vocational high schools all over the city]. It was also felt desirable to begin experimental broadcasts, developed with the help of the WNYE staff, over the facilities of the professional stations, since it was clear that the possibility of a city-owned television transmitter was off in the distant future.

Accordingly, NBC's Station WNBT, CBS's WCBW, and Du Mont's WABD were all approached and asked to consider setting up a joint experiment with WNYE, which would include mutual assistance in program planning, experimentation in classroom reception, studio visits for the pupils and teachers doing the special work, talks by professional personnel to the all-city classes, and [ultimately] appearance of our most gifted pupils before the telecameras.

CBS took the lead in responding to these proposals by setting up the studio visits and guest lecturers within a month's time. February, the opening of the new school term, found our students at the WCBW studio to watch, to listen, and to audition for a new Columbia television program, *There*

*Ought To Be a Law*. This was a forum of thirty high school students in a setting suggesting a miniature Congress; the "law" considered at each broadcast was [and still is] proposed by one student, seconded by another, and then debated by the entire "Congress." The first broadcast took place in March, and there were fifteen more of them by the end of the year. The series is continuing, with a minimum of four broadcasts during each school term.

In addition, a WNYE staff writer assisted in the preparation of scripts for *The World We Live In*, an educational series produced by CBS in collaboration with Encyclopaedia Britannica Films. In this latter series, ten students, on an average, appeared in each broadcast, and several have been engaged, from time to time, to play adolescent roles in other CBS productions. In all, some twenty-six of them were able to get professional experience in this manner during 1945.

An interesting sidelight on *The World We Live In* was its value in demonstrating the possibilities of educational television to groups of educators. At the request of Dr. Maurice Ames, science supervisor, Board of Education, the students demonstrated a typical program, dealing with photosynthesis, at a November meeting of the Society for the Experimental Study of Education in New York City, and repeated the same program on December 1 at Atlantic City, before the annual meeting of the New Jersey Visual Education Association. It is amusing to note, incidentally, that what little fan mail has been received from schools, rather than from the general public, has come from Montclair and Glen Ridge. It would seem that at least two New Jersey teachers were able to acquire television receivers sooner than their metropolitan colleagues.

Returning to the original scope of the proposed television operations, the suggestion that a series of educational broadcasts be evaluated by specimen classes was taken up by NBC. A plan to conduct such an experiment with junior high school classes in general science was announced jointly in August by Dr. John E. Wade, superintendent of schools, and John Royal,

vice-president in charge of NBC's Television Department. The series is scheduled to begin in April, 1946, and will be broadcast weekly during a convenient school hour. A selected junior high school class will receive each broadcast in NBC's Viewing Studio 980, and teachers and students will then join in evaluating it.

Still another phase of WNYE's responsibility is the training of teachers in the use of broadcasts. With so new a medium as television, it was felt that the first step was acquainting teachers with what television is and how it operates. Accordingly, the Du Mont Laboratories set up, at WNYE's request, a meeting at Station WABD for the Speech Association, and the teacher-members were conducted through control room, studio, teletheatres, and offices. They observed a broadcast, were themselves televised, saw films explaining the process, and heard talks by key executives. A more technical tour, for members of the General Science Association, is scheduled for April, when the opening of the new Du Mont studios will permit a demonstration of multi-studio operations and the new types of equipment.

With the encouragement of Du Mont executives, WNYE staff members are currently designing four new television programs which they feel could be used not only in New York City, but by any school system in a city of medium size anywhere in the country. Du Mont officials feel that this will be a great contribution to the development of educational telecasting throughout the country.

The opening of the February term will also mark the organization of a new student group, the All-City Television Workshop. These pupils were chosen for their telegenic qualities, and for skill in impromptu speaking, whereas members of the All-City Radio Workshop are selected on a basis of dramatic power, and work exclusively from prepared scripts. The elements of writing for television, already introduced in the All-City Script-writing Class, will be extended in the coming term, although the students will continue to devote most of their time to radio writing and to providing twelve dramas, ten

newscasts, and twelve quiz programs for WNYE's schedule of classroom broadcasts.

WNYE's staff is headed by James F. Macandrew, broadcasting coordinator, Board of Education; and the de-

velopment of television activities has been supervised by Edward Stasheff, member, WNYE Program Department. Since all but one of the members are on assignment from the High School Division, the staff is under the direct

supervision of Dr. Frederic Ernst, associate superintendent in charge. The current experiment in television utilization is the responsibility of Dr. Elias Lieberman, assisted by Dr. Maurice Ames.

## European Radio Rambles

**D**ID YOU KNOW that the studios of the Belgian state broadcasting company in Brussels are much more elaborate than New York's best? In England and Luxemburg I had heard such glowing descriptions of the Belgian radio building that I decided to go to Brussels and see it for myself. Arriving there on the anniversary of liberation, I found people literally dancing in the streets. It was wonderful to walk through these happy crowds, though it was a shock to come out on the famous old town square, bordered by beautiful medieval guild halls, and to be greeted by public address horns blaring out Dinah Shore's record of *Chattanooga Choo Choo*!

After a night and a day of sightseeing, I took the streetcar to the radio building. This structure, several stories high, fully measured up to all advance descriptions. To me it seemed a combination of features from Rockefeller Center in New York, the lounge of the Cunard line's *Queen Mary*, and the elaborate Paris concert hall, the *Palais de Chaillot*. I was impressed by deep carpets in the halls and reception rooms, wood-paneled walls, striking color schemes, and studio furniture of modern design. This building had been finished shortly before the war. Although the Germans used it during the occupation and tried to damage it before evacuating the city, everything in it looked spic and span on the day of my visit.

Because Belgium is a bi-lingual country, most of the studios are in pairs, so that French and Flemish transmissions requiring the same kind of facilities may be simultaneous. The single auditorium studio, almost as large as NBC's much publicized 8-H, is the principal show place of the building. At one end is a large built-in pipe organ. Near it are permanent raised platforms for the hundred piece symphony orchestra. The conductor's stand, which could have been taken from one of our movie palaces, is equipped with various buttons, colored

signal lights, and a telephone or two. When the studio is on the air, red tubular bulbs on the walls are lighted. At the end opposite the orchestra are platforms with several hundred luxuri-



BURTON PAULU.

ous permanent chairs for the audience. In this studio, I heard a broadcast by the Belgian radio symphony. A fine, well-balanced organization, it played very well despite the experiences many of its members must have undergone during the occupation; under normal peacetime conditions it would undoubtedly stand comparison with our best orchestras.

Technical equipment, like the building itself, not only is of excellent qual-

*During eighteen months service overseas with the Office of War Information, assigned to the Psychological Warfare Division of SHAEF, and its successor, the Information Control Division of USFET [United States Forces European Theatre], Mr. Paulu observed broadcasting in England, France, Belgium, Luxemburg, Germany, and Czechoslovakia. He reported at some length on the British Broadcasting Corporation in the April, September, and October, 1945, issues. The present account deals more informally with his "Radio Rambles" in the other countries mentioned above.—THE EDITOR.*

ity, but also is installed to present the best possible appearance. Most microphones are chromium-plated American RCA 44 BX's. The control room equipment is mainly German. Faders are the push-pull lever type widely used on the Continent rather than rotating knobs such as we and the British use. There is no end of gadgets and ingenious devices—such as the suspension of microphones from tracks set into the ceiling of the auditorium studio so they may be moved back and forth by pushing buttons in the control room. Recording equipment includes both German Magnetophon machines and disc recorders. I had seen these demonstrated before when in Prague.

In order to get to Prague I had ridden three days in the back of a two-and-a-half ton army truck from Luxemburg, across Germany, to Czechoslovakia. The weather for the trip was fine, the scenery was good and the principal cities, such as Frankfurt and Nuremberg, were interesting in spite of their monotonous piles of bricks and masonry. But the ride in the back of that truck was rough, to put it mildly! However, I finally reached Prague, managed to secure excellent quarters at the Hotel Alcron, and with the aid of some English-speaking Czech friends, set out to see the city and visit the radio station.

The radio building in Prague, though of modern construction, is not nearly so elaborate as that in Brussels. Although the studios were somewhat injured in the fighting of May, 1944, the recording equipment was intact, and the bribe of a few cigarettes to one of the engineers brought me a complete demonstration. [American cigarettes were worth \$2.50 per package when I was in Prague; if you've tried smoking any of the wartime Czech cigarettes, you'll know why ours sold for so much!]

Most people who have heard the German Magnetophon machines agree that they are the last word in record-



ing. These machines are about the size of an American Presto or RCA recorder. The recording is done on a rust-colored, metal impregnated, plastic tape, about a quarter of an inch wide, and slightly less stiff than the paper on which this magazine is printed. The tape is wound on spools three and a half inches in diameter; a spool fully wound with tape to a diameter of ten inches will play for about twenty minutes. A full spool is very light and takes little space, so it can be easily carried around or stored.

The recording is made by magnetizing the tape as it is run through the recording head, which consists of two magnetic fields. A playback is possible immediately after recording. The tape may be demagnetized at will—that is, “erased”—and used again; there is no loss of quality on subsequent recordings. Although tapes may be easily cut for editing, they seldom break during use; if broken, they may be pasted together. I assisted in splicing two tapes. A musical selection which we wanted to broadcast had been recorded at the end of one spool and the beginning of another, with some overlapping. We located the same chord on the two tapes, cut them with ordinary scissors, and glued the ends together. We thus obtained an uninterrupted recording on one tape; and the connection was so smooth that we ourselves couldn't tell where it had been made.

But the most remarkable feature of the Magnetophon machine is its control-room-quality reproduction. Both high and low frequencies are excellently reproduced. The volume range is wider than that of other recorders, there is no distortion on peaks, nor is there any scratch or other noise when the machine is played. All facts considered, these seem to be the best recorders yet developed.

In Prague I also heard recordings made on film. These were of very high fidelity, although the engineer said he considered the Magnetophon method superior. For one thing, a Magnetophon recording requires no processing, whereas the film has to be developed like a picture film. The Czechs also had a recorder using metal tape. However, it lacked the frequency range of the other machines, and in addition, the tape rolls were heavy and cumbersome. In both Brussels and Prague I examined a machine which makes in-

stantaneous recordings on soft wax discs. These give high quality reproduction but because of their extremely soft material, the records may be played only once. The surfaces are then shaved off, as with dictaphone cylinders, and the discs may be used again.

My inquiries into the non-technical aspects of Czech broadcasting were conducted partly during K-ration lunches served in my hotel room. The GI's who had to eat K-rations for weeks on end naturally complained, but to a Czech whose only meat for a week had been a horse steak, my canned rations provided delicious meals. And so we met several times in my room, and ate K-rations served in style with hotel linen, dishes, and cutlery, and topped off with PX cigarettes, cigars, and candy bars. Thus fortified, we discussed radio, life during the German occupation, Bohemian glassware, Czech foreign affairs, and . . . radio.

The Czech broadcasting company is state controlled. Before the war it was a corporation with the government owning 51 per cent of the stock; now it is a part of the Czech Ministry of Information. As in Great Britain, there is a small tax on receiving sets. The Czechs maintain one national service, broad enough to appeal to the interest of all their listeners. There are also five local stations; one of these is in Prague, and the others are elsewhere in the country. These outlets are tied together for some features, but devote most of their time to programs of interest to their own localities. The Czech and Slovakian systems, incidentally, are entirely separate, and hardly ever carry the same programs.

The Czechs have been broadcasting to schools for many years. Their pre-war illustrated handbooks are impressive. Like the BBC, and like American broadcasters, the Czechs present school programs to enrich the school curriculum, and to provide motivation for students. In Czechoslovakia, as in other countries, they have the problem of getting teachers to use programs effectively. Broadcasts for primary and elementary grades are more widely used than those for high schools. Programs for the youngest pupils include dramatizations of fairy tales, as well as some musical features, such as one series in which students are invited to sing Czech folk songs with the radio instructor. For ten-year-old students, there are

five short news programs each week. For slightly older listeners, there are geography broadcasts and programs on Czech history. On the upper levels there are music appreciation programs and broadcasts on world problems for social studies classes. The programs vary in length from twenty to thirty minutes; talk programs are shorter, dramatic presentations longer.

The Czech radio schedule for adults includes news, talks, drama, and special events broadcasts. Musical programs have always been a prominent part of their radio fare. The corporation maintains an 86-piece symphony orchestra [shortly to be enlarged to 100], a 46-piece concert orchestra, a 21-piece dance orchestra, and a chorus. There is no duplication in the personnel of these groups. In normal times studio presentations are supplemented by many remote broadcasts of opera and symphony. At the time I visited Prague, plans were underway to develop a short-wave service with programs in Czech, English, Russian, and French. Czechs living abroad were among the intended audiences for these broadcasts.

I had very little opportunity to observe broadcasting in France. I did, however, hear a splendid all-Hindemith concert at which the 100-piece French radio orchestra achieved a standard of performance comparable to our best symphonic playing. Obviously, the radio systems of most European countries do much to set and maintain standards of musical taste; the splendid radio symphony orchestras of England, Belgium, Czechoslovakia, and France—the best now available in those countries—provide leadership in standards of performance and choice of repertoire.

For over five months I was stationed at Radio Luxemburg. Before the war Radio Luxemburg was one of Europe's few commercial stations. This explains why it had such high power despite the very small size of the country; it broadcast for listeners in most continental countries as well as the British Isles. Radio Luxemburg operated with 150,000 watts on 232 kilocycles. It should be noted that power in excess of the usual American peak of 50,000 watts is common in Europe, although only one station there exceeds Radio Luxemburg's high rating. The long wave band, with some frequencies even

higher than Luxemburg's 232 kilocycles, which we do not use at all in the United States for standard broadcast stations, is regularly employed in Europe.

On account of its enormous coverage and strategic geographical location, Radio Luxemburg was an important prize for both belligerents. In order to maintain absolute neutrality, the Luxemburg government silenced the transmitter upon the outbreak of war in 1939. The Germans put it back on the air when they occupied the country in May, 1940. After the American Twelfth Army liberated Luxemburg in September, 1944, SHAEF operated the station; with the dissolution of SHAEF in July, 1945, the United States assumed complete control. We discontinued our broadcasts on November 11, 1945. The station is now being operated commercially by its civilian owners.

"Radio Luxemburg can claim to be among the most outstanding successful experiments in internationalism," wrote its former chief, referring to the period when it was run by SHAEF as "The Voice of the United Nations." Its staff had to be international since the station regularly broadcast news and discussion programs in German, Italian, French, Flemish, Dutch, Polish, Czech, Russian, Slovak, and English, with occasionally a Scandinavian or Balkan language thrown in for good measure. The staff consisted of British and American military personnel, British civilians from the Ministry of Information, American civilians from the Office of War Information, and both military and civilian personnel from many of the countries in whose languages we broadcast. On the whole this polyglot group worked together with little discord, although current international crises were sometimes reflected in the choice of seats in our dining room or in mealtime discussions.

Radio Luxemburg's programs were intended mainly for listeners in Germany and in German occupied countries. Potential listeners, therefore, besides the Germans themselves, included foreign slave laborers and war prisoners, and the native populations of some occupied countries. After VE Day, Radio Luxemburg became the key station for a network of Allied stations in the British and American zones [later, the American zone only], and the programs were more exclusively aimed

at the audience in Germany. [In answer to frequent queries, it should be stated that the American Broadcasting Station in Europe—ABSIE—in London, and the SHAEF-operated Radio Luxemburg, did not present programs for American or other Allied soldiers. This was the function of the Armed Forces Radio Service of the United States Army, and the General Forces Network of the BBC.]

The programs themselves consisted principally of news, news features and commentaries, and music. There were also instructions from Allied commanders and military government officials to German soldiers and civilians, displaced persons, and citizens of occupied countries. Some BBC broadcasts from London, and OWI originations from New York, were relayed by Radio Luxemburg. Several programs were produced by men from the British Twenty-first army group and the American Twelfth Army who were assigned to duty in Luxemburg for that purpose. But most of the programs were prepared and presented by our own Radio Luxemburg staff. We had our own reporters whose stories supplemented those from the regular news services. Captured German soldiers and civilians, as well as liberated displaced persons and concentration camp internees, were also used on occasion. Military intelligence reports supplied some program material.

As a result of our nearness to the scene of activity, our many news sources, and the extensive coverage of our high powered transmitter, Radio Luxemburg supplied news to the radio and press in many countries. We regularly channeled news back to England and America, and the Allied news services monitored our programs constantly. Accordingly, the expression, "as reported by Radio Luxemburg," became known the world over. At times, however, we were embarrassed when statements made during our midnight-to-dawn programs—which were beamed to German listeners and announced as emanating from German sources—were ascribed to Radio Luxemburg. This "black" operation, intended to confuse and divide our enemy listeners, did not always conform to the standards of the real Radio Luxemburg which invariably stressed accuracy and truth at all times.

Music constituted a large percentage

of Radio Luxemburg's schedule. Although these periods might have been considered merely as fills between newscasts or talks, we rated them more highly than that. For one thing, well chosen music was an audience builder, especially since European broadcasts had always included a great deal of music. But, in addition to this, our musical broadcasts were planned to be in themselves an integral part of our propaganda and information control program. After all, whether or not we wanted it to be that way, much of the music we played did have extra-musical associations, and judicious programming could turn this to our advantage.

The Nazis had often claimed that the United States, Great Britain, and others of the United Nations were musically decadent. The best way to refute this charge was to broadcast recordings of music composed or performed by United Nations artists. Thus, our series, *Music from the New World*, featured both popular and serious music by North and South American composers. [The OWI did a good job of transcribing for its outposts a great deal of American music not otherwise available on records, thus making possible such programs as this one.] And, to show our listeners their cultural losses under Nazi control, we often broadcast music by banned composers like Mendelssohn and exiled performers like Toscanini.

While some programs specifically mentioned the points we wished to press home, in most cases we just played the music and let the listeners draw their own conclusions. Thus, we felt that if our audience heard the Philadelphia Orchestra play a Mozart symphony, they could be convinced of the skill of American orchestras, without our having to discuss the matter, and that a good performance of a Mendelssohn scherzo would carry its own moral so far as the loss of musical enjoyment under the Nazi regime was concerned.

At Radio Luxemburg we had an excellent library—ten thousand American, British, French, and German records and transcriptions—from which to build our programs. Generally speaking, we played all sorts of music from popular, through light concert, to serious, with emphasis on the latter types. Surveys of German radio programs and of German war prisoners'

musical tastes showed the desirability of programming very little swing music, although some of the younger and less well-informed members of our staff were hard to convince on this point. Generally speaking, we were not seriously hampered by directives against the use of significant music by composers such as Wagner or R. Strauss who had been adopted by the Nazis. Such prohibitions as were in effect came from "above," and did not represent the opinions of the Radio Luxemburg staff; in time, most of them were removed.

This is not the place, nor do I have the necessary documents, to evaluate the work of Radio Luxemburg or any of the other radio activities to which the OWI contributed. Although plain speaking employees of the OWI radio division are willing to admit that our work sometimes left much to be desired, I have met very few of them who questioned the soundness of our objectives, or doubted that our broadcasting was definitely worthwhile. People in occupied Europe, German civilians and soldiers, displaced persons in Germany, and even concentration camp internees received news, instructions, or encouragement, as the case might be, from the various Allied radio services. This is proved by army intelligence reports which will, I hope, be summarized and published for public consumption. I recall several personal experiences which illustrate these reports. The Germans had confiscated the radio of the Luxemburg family with which I lived, for suspected listening to BBC pro-

grams. When I invited them to listen to my set, I noticed that Big Ben's chimes brought smiles of recollection to them. In Prague, I met people who had heard the BBC regularly throughout the war, and Radio Luxemburg after it came under our jurisdiction. And a Luxemburg civilian who had been taken to Berlin to work for the Reichs-Rundfunk-Gesellschaft told me that Dr. Paul Goebbel's own broadcasters were often BBC, ABSIE, OWI, and Radio Luxemburg fans.

What is to become of the United States information service abroad now that the war is over? It seems to be agreed that this work should be continued; the question is, how much of it, and for how long? Personally, I am convinced that we should always have an information service to enhance our foreign influence and to preserve the ties between us and our allies. Selling America abroad will not be difficult as I know from my own experiences in playing American music and discussing the United States with Cambridge undergraduates, in talking America to young Luxemburgers, in "translating" GI slang into dictionary English for a Slovakian philologist friend, and in supplying information to some of the Czechs I met in Prague. But, to do such work, we need a trained permanent staff. This job is important, and furthermore will never be finished; it must continue as long as we are interested in the rest of the world, or it is concerned with us.—BURTON PAULU, manager, Station KUOM, University of Minnesota.

## Local Association Activities

### Philadelphia

New officers for 1946-47 were elected at the January 8 meeting of the Philadelphia AER. They are: Mrs. Ruth Weir Miller, *president*; Robert Brown, *vice president*; Royal E. Bright, *corresponding secretary*; Mrs. Berenice Fewkes, *recording secretary*; Mrs. Helen Devery, *membership secretary*; Michael J. Goll, *treasurer*; E. Newbold Cooper, William Galleher, Gertrude Golden, Eleanor Moore, and the Reverend Francis J. Walsh, *delegates at large*.

The January meeting of the Philadelphia AER was one of the most successful ever held. The Reverend Francis J. Walsh and Reverend Kernan pre-

sented a radio play, an adaptation of *Dark Victory*. Students from Immaculata College and St. Joseph's College participated. Father Walsh analyzed the broadcast from the educational point of view, giving members an insight into the methods of attaining certain educational values from the use of radio in the schools.

The Philadelphia AER is cooperating with the Schoolmen's Week Committee, University of Pennsylvania, and the Public Relations Committee, Philadelphia public schools, in presenting two outstanding meetings on education by radio. These meetings will be held during Schoolmen's week, March 27 and 28, Irvine Auditorium, 1:30 p.m.

On Wednesday, the meeting will deal with elementary science and will feature a simulated broadcast of one of the *Science Is Fun* programs. This will be followed by a utilization demonstration of the use of the program by an elementary class and a question period by the audience. The Thursday program will also feature a simulated broadcast—from a series suitable for secondary English classes; and there will be a utilization demonstration and question period following this program.

On Friday, March 29, the PAER will cooperate with the Public Relations Committee and sponsor a radio dinner, at the Hotel Philadelphia. At this dinner, the sponsors will present Judith C. Waller, director of public service, NBC Chicago, Edgar Kobak, president of MBS, and other outstanding personalities from the radio world.

Due to the importance of these meetings, in which the PAER is cooperating fully, it has been decided to postpone the Second Annual Radio Conference, previously planned for May, until November, 1946.

### District of Columbia

A. D. Willard, Jr., was the guest speaker at the February meeting of the District of Columbia AER. He discussed the responsibility of educational radio in the new technical developments in the radio field. Mr. Willard is executive vice president, National Association of Broadcasters.

### Indiana

Dr. Franklin Dunham, chief of radio, U. S. Office of Education, was the speaker at the January 28 meeting of the Indiana AER at the World War Memorial Auditorium, Indianapolis. His topic was, "Educational Uses of Radio." Following his talk members toured the FM studios of Station WABW, Ninth Floor, Underwriters Building.

The new 1945-46 Yearbooks were distributed at the meeting. The yearbook is an attractive, mimeographed pamphlet, 6 x 9 inches in size. It contains a list of the officers, the members of committees, the schedule of monthly meetings, three lists of members: individual, institutional, and student; and a copy of the Constitution. A reproduction of the large 3¾-inch AER cut appears on the front cover.



# Idea Exchange

## Radio Salaries

Radio writers, averaging a weekly wage of \$47.93, are the poorest paid of all radio professionals, according to an FCC tabulation for the week of October 14, 1945.

The tabulation gave weekly salary figures for nine networks and 876 stations. Highest pay, \$81.20, went to staff musicians; production men averaged \$62.49; announcers, \$57.79.

Average weekly wage for writers was considerably higher when a tabulation was made of the nine networks, with only ten key stations of nationwide networks included. Then the figures became: musicians, \$137.58; announcers, \$77.00; writers, \$76.73; and production men, \$71.54.

## Radio Production at Wright

Twenty-five children, as an extra curricular activity, were responsible for the preparation and delivery of ten broadcasts at Wilbur Wright junior high school, Cleveland, Ohio, during the first semester. The length varied from three to eight minutes. The number of student participants was usually three, and not more than five.

Twelve 9B girls and two 9B boys constituted the nucleus. They prepared and delivered four general interest broadcasts, four banking broadcasts, and one student council activity broadcast. Another broadcast was made announcing a current events contest.

The general interest broadcast subjects were: "Hallowe'en Story," "Book Week," "Pearl Harbor Day Commemoration," and "The Wright Brothers."

"Hallowe'en Story" centered around the idea of having a good time, respecting the origin of Hallowe'en and also other people's property. Four book reviews were given for Book Week. A discharged technical sergeant was interviewed on Pearl Harbor Day Commemoration. The entire school participated at the end of the interview by pledging allegiance to the flag. They remained standing after the pledge, while two 9B girls sang *America the Beautiful*. This was a very effective broadcast. The interview questions were prepared in advance, a selection of seven being made from a list of fifteen. The ex-sergeant concluded: "An education today is the greatest asset a person can

acquire, and there are still many who do not realize this fact." The fourth general interest broadcast, "The Wright Brothers," was given in commemoration of the pioneer brothers, Wilbur and Orville Wright. A biographical sketch stressed their patient, enduring, persistent character traits.

Banking broadcasts were given to arouse interest and to stimulate thrift, with a reminder that the following school day would be bank day. The techniques used were interview and story. As stated before, these scripts are student prepared and delivered.

All broadcasts were scheduled for the last part of home room period—the entire school listening. Home room period comes before the first period in the morning. Broadcast notices appeared in the bulletin the day before.

All broadcasts originated in the principal's office where the equipment is located. A new studio, now under construction across the hall, is planned for completion by September, 1946.—CLARENCE KILLMER, public address and social studies teacher, Wilbur Wright junior high school, Cleveland.

## Truth or Fiction?

A great many people have been interested in the recent campaign to "tell what they like about radio." Listeners have been advised to report their likes and dislikes, so that the broadcasting companies will have some public yardstick upon which to proceed.

Of course the results will not be all-inclusive because the juvenile will not write in, although he is a "constant listener," and many educators will not write in or, if they do, they will merely protest and offer no alternative suggestions. I say these things advisedly.

For a long time programs such as *Superman* have been "tops" on the radio with the young people. There are other similar programs which continue in popularity. We may observe, because of this, that daring adventure, even fantasy, is still welcomed. [Do you recall the old fairy tales in which so much was also fantasy?] It's an inborn feeling we have.

However, after spending almost a year listening to a variety of programs, mainly those aimed at the young people, and listened to by my own two

sons, I have come to some very definite conclusions. I have noted, of course, that there are many, among the young people, who have turned away from these fantasies, for other types of programs. I have noted also that numerous adult programs are assiduously and regularly listened to by young people. Furthermore, I have observed that some very august programs, which stress drama, although either based upon fact or entirely true, are likewise popular with a vast group of young people.

When, three and a half years ago, I began writing scripts for the comics magazines [and produced *Picture Stories from the Bible*] I dedicated my endeavors, as far as possible, to doing worthwhile *scripts*; and fully 50 per cent of them were based upon fact, or were from actual records. I have dedicated my efforts toward the same goal in radio, and for a reason.

Educators, particularly those within our group who are interested in education via radio, may be interested in the following proposals:

[1] Educational subjects, such as history, can be made dramatically attractive to young and old, and still not deviate from the truth.

[2] Educators can hasten the day when such programs are increased, by active participation in urging dramatic programs with an educational slant.

[3] Truth need not be dry-as-dust and, over the air, can educate directly through truth, presented in a dramatic manner.

[4] Educators can, if they will write to the various broadcasting companies, accompany their criticisms with constructive suggestions.

[5] Educators can back those script writers for radio who write scripts, or desire to write such scripts, which combine truth and drama; scripts which teach something while being attractive.

[6] Fifteen minute programs, with dramatic stories from actual records, should be sponsored by educators.

It seems to me that radio opportunities are vast; that education by radio can succeed. It seems to me that there are programs which can be as equally attractive—and fascinating—as many of our fantastic radio adventures. For instance, I believe I can present a radio script, or even a series of radio scripts, which deal with the life of Balboa from the time he prepared to leave Spain until he found the Pacific, which would be as dramatic as any fiction on the air. Thus, if educators would sponsor script writers who had such desires and plans, it seems to me [and I am *not* here including myself—merely making this an example] that such stories would be increased, via radio. What do you say?—MONTGOMERY MULFORD.

## Reviews

*Radio and the School*. Edited by Norman Woelfel and I. Keith Tyler. Yonkers-on-Hudson, N. Y.: World Book Company. 1945. ix plus 358 pp.

This wise and sober-minded book is a product of group action and group thinking in the field of radio education, being the final word from the Evaluation of School Broadcasts Project. Thus the book represents the meeting of many of the best minds in the country, synthesizing the results of the famous and influential Ohio State ESB project, which ended in 1943. For teachers, either in training or in service, and for all educational supervisory personnel, *Radio and the School* gives the best over-all view of the complete radio education picture that has yet been offered. It exposes the danger points in present practice, indicates areas in which further work has to be done, and suggests certain things that have already been accomplished. As of 1944, it is up-to-date, representing, shall we say, the optimum theory and practice of that time.

It is the hope of many of us that in the near future teachers' colleges will begin to require study of radio, with a text of this type as the basic orientation. Certainly every teacher-to-be could put in a semester's hard work in mastering *Radio and the School* to the benefit of every pupil in her future career. And because the radio-wise teacher is so important to the child—and to the nation—we should also insist that courses for teachers in service be built around the materials assembled here by the two editors. We cannot afford to wait much longer.

Norman Woelfel and I. Keith Tyler are well-balanced. They leave nothing out [as of the late World War II era] and their emphases are sound. Especially good are the chapters on the use of recordings, and on the educational and cultural values of out-of-school radio. And a final chapter on the technical requirements of radio and sound equipment is as true and useful as anything that has yet appeared on this neglected phase of radio education.

Some of the historical material on the personalities and programs back in the early days of educational broadcasting goes back far enough to be extraordinarily interesting. Such research as has been recorded here, however, is in the long run tantalizing because of its briefness. There is great need for a scholarly project to set down for later generations exactly what has happened—with names, dates, program titles, scripts, and all apposite printed material—from the beginning until now, not only in network and regional educational broadcasting, but in individually significant situations all over the country.

Perhaps the essence of *Radio and the School* is the belief that radio brings new objectives, motivations, and materials into the school. Radio is not merely a new aid to conventional teaching. It is far more, far bigger, far stronger than that. And Norman Woelfel and I. Keith Tyler make out a thoroughly convincing case as to just what the

impact of radio on curriculum, pupils, and teachers should be. Their vision is clear and their enthusiasm contagious. *Radio and the School* should be on the desk of every school supervisory officer, on the reference shelf of every school librarian. This is what the best minds in radio education have evolved as a working philosophy. With it, we all face the post-war expansion in facilities and obligations.—ROBERT B. MACDOUGALL.

### AER Regions Named

Kathleen N. Lardie, AER secretary, reports that her committee has just completed the naming of the regions into which the forty-eight states have been grouped for AER purposes.

*Northeastern*—Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island, New York, New Jersey, Pennsylvania, Delaware.

*Southeastern*—Maryland, Virginia, West Virginia, Kentucky, Arkansas, Tennessee, North Carolina, South Carolina, Louisiana, Mississippi, Alabama, Georgia, Florida.

*Great Lakes*—Minnesota, Wisconsin, Michigan, Iowa, Illinois, Indiana, Ohio, Missouri.

*Western Central*—North Dakota, South Dakota, Wyoming, Nebraska, Utah, Colorado, Kansas.

*Texas Southern*—New Mexico, Oklahoma, Texas.

*Northwest Pacific*—Washington, Oregon, Idaho, Montana.  
*California Southwestern*—California, Nevada, Arizona.

### Financial Statement

December 31, 1945

#### ASSETS

Cash in bank .....	\$3,061.70
Accounts receivable .....	87.69
Total .....	\$3,149.39

#### LIABILITIES AND CAPITAL

Regional dues payable .....	\$ 327.50
Surplus .....	2,821.89
Total .....	\$3,149.39

#### INCOME

Dues and Journal sales .....	\$2,019.62
Book service .....	2,137.06
Advertising .....	1,343.63
Total .....	\$5,500.31

#### EXPENSE

Magazine printing .....	\$1,808.08
Book service .....	1,414.30
Postage and parcel post .....	516.23
Office supplies .....	246.61
Stationery and printing .....	218.00
Editorial expense .....	44.99
Auditing .....	35.00
Bank charges .....	11.70
Advertising .....	5.00
Miscellaneous .....	4.00
Total expense .....	\$4,303.91
Net income .....	1,196.40

—Attested to January 7, 1946, by Weiss, Levin and Company, Certified Public Accountants.

## Current Recordings

### Stories for Children

Capitol Records, Inc., Cleveland, Ohio, have produced the following four albums of 10-inch, 78 rpm records which should be ordered through your local record dealer:

*Stories for Children* [3 records, \$2.88] narrated by the child motion-picture star, Margaret O'Brien, includes "The Town Musicians" and "The Three Billygoats Gruff," two of Margaret's own favorites. The "Billygoats" is the more effective of the two, both in regard to sound effects and general listener interest, although this version is somewhat different from the children's classic.

*Stories for Children* [4 records, \$3.14] told by The Great Gildersleeve [Harold Peary] against an orchestral background, includes "Puss in Boots," "Rumpelstiltskin," and "Jack and the

Beanstalk." The background music and sound effects are extremely well done, and Gildersleeve is often quite amusing in his interpretations. Some listeners, however, may object to the liberties which are occasionally taken with the content of the stories, and the humorous reminder to "change the record" detracts from the effectiveness of the narrative.

*Children's Songs and Stories* [4 records, \$3.14], sung and recited by Tex Ritter, star of Western movies, contains the following: "I Love My Rooster," "Froggy Went A-Courtin'," "Texas Rangers," "The Wreck of No. 9," "Night-Herding Song," "Billy the Kid," "The Pony Express," and "The Phantom White Stallion of Skull Valley." Although these selections are addressed to "boys and girls," they include some interesting American folk

songs and tales which would be enjoyed by adult listeners as well. The "Night-Herding Song" and the story of the "Phantom White Stallion" are especially well-done.

*On the Night Before Christmas* [3 records, \$2.88], a short dramatization by the radio stars, Fibber McGee and Molly, assisted by The King's Men [a vocal quartet] and Billy Mills' orchestra, contains a wonderful story about

the adventures of a little tailor and the reason why all Christmas trees have needles. It is unfortunate, however, that the authors of the program set the stage for a simple carol-singing by a group of children and then launch into an elaborate orchestral presentation of "The Night Before Christmas."—ALICE W. MANCHESTER, Teaching Aids Laboratory, The Ohio State University [courtesy *The News Letter*].

## Coming Events

### Chicago Demonstration

Radio and television are on the program of the Chicago Regional Conference of the American Association of School Administrators, March 14. At 9:30 that morning there will be a session on the topic "Scientific Aids to Education," presided over by Dr. Don C. Rogers, assistant superintendent, Chicago public schools.

Harold B. McCarty, director, Station WHA, University of Wisconsin, is in charge of the radio and television portion of the session. Mr. McCarty, in cooperation with the Chicago Radio Council, will present a ten-minute news broadcast, *That's News to Me*.

The program will be arranged in three parts: a straight presentation of news with a single voice, a dramatization of some historical event and its implications, and an interview with J. Oren Weaver, educational director, CBS, Chicago.

Issues in the radio and television field which Mr. McCarty has listed for discussion at the session include: What can these media do in education? How large a place should they occupy in the teacher's day? How large a proportion of the instructional budget should be devoted to them? Utilization—Availability of receiving sets and of educational programs; integration of programs into the courses of study; use of pupil materials in connection with programs; training teachers in their proper use.

### Oklahoma Radio Conference

The Radio Conference at the University of Oklahoma will begin March 7, with a noon-day luncheon for chairmen of sessions, followed by the opening of registration at 1 p.m.

The annual conference is under the sponsorship of the Association for Edu-

cation by Radio with the University of Oklahoma as host. The sessions will be held on the campus of the University at Norman and in Oklahoma City with radio stations of the area assisting the university in arrangements and hospitality.

Included in the panel of speakers are: I. Keith Tyler, AER president; A. D. Willard, executive vice president, National Association of Broadcasters; Judith Waller, director of public service, Central Division, National Broadcasting Company, Chicago; Mrs. Emily Holt, executive secretary, American Federation of Radio Artists; Harold B. McCarty, chairman, Radio Committee, National Congress of Parents and Teachers; "Cy" Wagner, radio editor, *The Billboard*, and many others.

Both President George L. Cross of the University of Oklahoma and Oklahoma Governor Robert S. Kerr are scheduled to appear on conference programs.

The theme for the conference this year is "Radio in Transition." Every panel discussion, forum, and lecture group will feature the changing scene in radio.

There will be clinics on the operation of school-owned stations and on management problems. "The Station's Responsibility to the Community" will be one of the outstanding sessions of the opening day. Other sessions of particu-

lar interest to radio educators include: "Utilization of Radio Programs by Public Schools," "School Broadcasting," "The New Era in News," "The Listener Speaks," and "School Training in Radio."

The final dinner meeting, March 10, will be devoted to "Public Interest, Convenience, and Necessity" with a down-to-earth discussion of station responsibility.

Members of the national committee for the Annual Radio Conference on Station Problems are: M. H. Bonebrake, KOCY, Oklahoma City; Kenyon Brown, KOMA, Oklahoma City; Martin Campbell, WFAA, Dallas; Arthur Casey, WOL, Washington, D. C.; Peggy Cave, KSD, St. Louis; W. W. Charters, Stephens College; Charles F. Church, KMBC, Kansas City; Jean Clos, WHAS, Louisville; Bob Compton, WCAZ, Carthage; Willard D. Egolf, NAB, Washington, D. C.; Robert Enoch, KTOK, Oklahoma City; Jerry Hoekstra, KMOX, St. Louis; Robert B. Hudson, CBS, New York; Kenneth K. Kellam, KTHS, Hot Springs; Harold Kent, Chicago Radio Council; Dorothy Lewis, NAB, New York; Ben Ludy, WIBW, Topeka, Kansas; Ken Miller, KVOO, Tulsa; Tom Slater, MBS, New York; Harrison B. Summers, ABC, New York; I. Keith Tyler, AER, Columbus, Ohio; Judith Waller, NBC, Chicago; Earl Williams, KFAB, Lincoln; William O. Wiseman, WOW, Omaha; Vernon G. Dameron, NEA, Washington, D. C.; Mrs. Para Lee Brock, WATL, Atlanta; P. A. Sugg, WKY, Oklahoma City.

The Annual Radio Conference on Station Problems will begin at noon March 7 and will continue with morning, afternoon and evening sessions through March 10.

Reservations for the sessions may be made through the Coordinator of Radio, University of Oklahoma, Norman, Oklahoma.

## Broadcasts for Schools

### FREC Program Selections

A new list of selected network programs for the classroom teacher who uses radio has been issued by the Federal Radio Education Committee under date of February, 1946. This new list supersedes a previous tabulation which appeared in the March,

1945, *AER Journal*. Three criteria were used in making the selections: educational significance, program quality, and instructional adaptability. No news programs are included except those of a dramatized nature. There has been an increase in the number of musical programs. The list of selec-



tions follows:

**Sundays**—Invitation to Learning [CBS], Reviewing Stand [MBS], Trans-Atlantic Call: People to People [CBS], America United [NBC], Problems of the Peace [CBS], University of Chicago Round Table [NBC], Harvest of Stars [NBC], New York Philharmonic Symphony [CBS], General Motors Symphony of the Air [NBC], Ford Sunday Evening Hour [ABC], Exploring the Unknown [MBS], Theatre Guild on the Air [ABC], Freedom of Opportunity [MBS], Story Behind the Headlines [NBC], Pacific Story [NBC].

**Monday through Friday**—American School of the Air [CBS], Fred Waring Show [NBC], Cimarron Tavern [CBS].

**Mondays**—Story of America [CBS], Telephone Hour [NBC].

**Tuesdays**—Gateway to Music [CBS], American Forum of the Air [MBS], Doctors Talk It Over [ABC].

**Wednesdays**—March of Science [CBS], Human Adventure [MBS], Great Moments in Music [CBS].

**Thursdays**—This Living World [CBS], America's Town Meeting [ABC], Music of Andre Kostelanetz [CBS], Story of Music [NBC].

**Fridays**—Tales from Far and Near [CBS], World's Great Novels [NBC].

**Saturdays**—Home Is What You Make It [NBC], Columbia's Country Journal [CBS], Let's Pretend [CBS], Land of the Lost [MBS], Consumer Time [NBC], American Farmer [ABC], National Farm and Home Hour [NBC], Symphonies for Youth [ABC], Metropolitan Opera [ABC], Adventures in Science [CBS], The Baxters [NBC], Assignment Home [CBS], Orchestras of the Nation [NBC], Doctors at Home [NBC], Philadelphia Orchestra [CBS], Cleveland Symphony Orchestra [MBS], People's Platform [CBS], Labor USA [ABC], It's Your Business [ABC], Our Foreign Policy [NBC], Textron Theatre [CBS], Boston Symphony [ABC], Chicago Theatre of the Air [MBS].

Serving on the advisory committee which prepared the above listing were: Mrs. Gertrude G. Broderick, FREC secretary, *chairman*; Dr. Belmont Farley, director of public relations, National Education Association; Dr. Clyde M. Huber, registrar, Wilson Teachers College, and chairman, Radio Committee, District of Columbia schools; and Mrs. Hazel Kenyon Markel, director of public service and education, Station WTOP, Washington, D. C.

**TODAY: See Eddie Bracken & Diana Lynn**  
in their grand new Paramount Picture

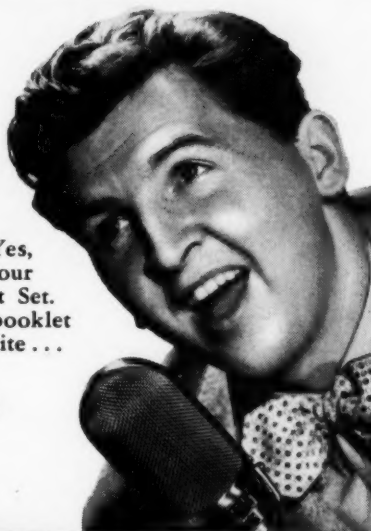
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TUNE IN CBS SUNDAYS, 2:30 PM, EWT, FOR ADMIRAL "WORLD NEWS TODAY"

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## FOR BETTER SOUND — CLEARER PROJECTION — SIMPLER OPERATION

The new RCA 16mm Sound Film Projector, Model PG-201, is a de luxe equipment ideally suited for school use.

**Readily portable**, it's contained in two carrying cases—one for the projector and built-in sound amplifier, the other for the speaker and equipment accessories.

The silver-coated pyrex glass reflector, large "aspheric" condenser and fast F 1.6 "coated" projector lens mean more light on the screen—better picture definition. The powerful four-stage amplifier and precision-engineered mechanical filter provide high-fidelity sound reproduction at the originally recorded pitch.

**Convenient to use**, easy to operate, simple to maintain, the new RCA 16mm Projector is the logical choice for school use. Before you invest in any new projection equipment get the story on the new RCA machine. Write today to the Educational Department 47C, RCA Victor Division, Radio Corporation of America, Camden, N. J.

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- ★ Two-inch, F 1.6 "coated" projection lens—for better picture definition—contrast—clarity.
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